

A QUORUM OF THE ADMINISTRATION COMMITTEE, BOARD OF PUBLIC WORKS, PARK BOARD, AND/OR COMMON COUNCIL MAY ATTEND THIS MEETING; (ALTHOUGH IT IS NOT EXPECTED THAT ANY OFFICIAL ACTION OF ANY OF THOSE BODIES WILL BE TAKEN)

CITY OF MENASHA
Landmarks Commission
City of Menasha Council Chambers, 3rd Floor, 140 Main Street
August 8, 2007

4:00 PM

AGENDA

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I. CALL TO ORDER

A. -

II. ROLL CALL/EXCUSED ABSENCES

A. -

III. MINUTES TO APPROVE-MINUTES & COMMUNICATIONS TO RECEIVE

Minutes to approve:

A. Minutes of the July 11, 2007 Landmarks Commission Meeting.



[Attachments](#)

IV. DISCUSSION

A. Certified Local Government Program Grants and Subgrants

B. Grant/Loan Program Funds Availability

C. Sign Design Guidelines



[Attachments](#)

V. ACTION ITEMS

A. Facade Alteration - Jump Platforms - 68 Racine Street

B. Sign Proposal - Fox Valley Vineyard

VI. CITIZEN REPRISE (People from the gallery to be heard; only pertaining to matters on the agenda - five (5) minute time limit for each person)

A. -

VII. ADJOURNMENT

A. -

Menasha is committed to its diverse population. Our Non-English speaking population or those with disabilities are invited to contact the Community Development Department at 967-3650 at least 24-hours in advance of the meeting so special accommodations can be made.

CITY OF MENASHA
Landmarks Commission
Council Chambers, 3rd Floor City Hall, 140 Main Street
July 11, 2007

MINUTES DRAFT

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I. CALL TO ORDER

A. -

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	a. TIME: 4:02 PM b. CHAIR Gary Schmude			

II. ROLL CALL/EXCUSED ABSENCES

A. -

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	a. LANDMARKS MEMBERS i. Chair: Gary Schmude Present ii. Vice Chair: Patti Rudolph Present iii. Ald. Don Merkes Present iv. Kristi Lynch Present v. Mary Nebel Present vi. Chris Evenson Present vii. Charlie Cross Absent b. OTHERS PRESENT i. Jessica Beckendorf ii. Trevor Pederson iii. Scott Fisher			

III. MINUTES TO APPROVE-MINUTES & COMMUNICATIONS TO RECEIVE

Minutes to approve:

A. [Minutes of the June 13, 2007 Landmarks Commission meeting.](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
Approve	Motion to approve the June 13, 2007 meeting minutes with the following amendment: The minutes should reflect that Commissioner Cross was absent.	Alderman Merkes	Comm Schmude	Passed
	a. Date(s) of meeting minutes: June 13, 2007 b. Motions: i. Amendments: Charlie Cross absent, not present as recorded			

IV. DISCUSSION

A. [Certified Local Government Program Grants and Subgrants](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	A. A. CLGP—Discussion Item i. Attachments: Informational materials and samples ii. Presenter: Jessica Beckendorf iii. Discussion: Recommends CLGP application for			

grant on updated survey; May need to check ordinance for authority or qualification as CLGP; Grant requests due in September or October; Site survey map overlay already exists; Jessica to report again at next meeting; Item continued.

B. [District Criteria and Certificates of Appropriateness](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	B. B. District Criteria—Discussion Item i. Attachments: Samples from other cities ii. Presenter: Jessica Beckendorf iii. Discussion: Examples to consider and review for comment next meeting; Sign design criteria to be considered at next meeting; Item continued			

C. [Grant/Loan program funds availability](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
Approve	Allow use of sign until 10/10/07 at which time it must be removed; No extensions to be granted; New rear sign proposal, or sandwich board signage, if any, to be considered when submitted.	Comm Lynch	Comm Schmude	Passed
	i. Attachments: None. ii. Presenter: Jessica Beckendorf iii. Discussion: Precise funds figure unavailable, but requested; Approximate funds available are \$1,200 on North side of district, South side previously committed to former bank project; Jessica to get updated figures for next meeting.			

V. ACTION ITEMS

A. [Facade Alteration - Jump Platforms - 68 Racine Street](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	D. A. Jump Platforms—Action Item i. Attachments: None ii. Presenter: Don Merkes iii. Discussion: Call to fire department and Dennis did not bring clarification as to need for platforms; Jessica to check on code requirements and Don to again check with Dennis; Item continued to next meeting			

B. [Copy of final rear sign proposal—The Vault](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
	i. Attachments: None. ii. Presenter: Jessica Beckendorf iii. Discussion: Sign already fabricated; Options are to approve temporary use or deny use as not in compliance with prior meeting directive.			

C. [Sign Proposal - Fox Valley Vineyard](#)

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
Approve	Temporary use allowed until 8/8/07 (next regular meeting) and Jessica to contact church to request more complete signage	Alderman Merkes	Comm Schmude	Passed

	proposal.			
	F. Fox River vineyard Sign—Action Item i. Attachments: Picture of sign. ii. Presenter: Jessica Beckendorf iii. Discussion: Church sign, crafted by church volunteers; Meets sign dimension restriction; Seemed to some members required frame or other finish work			

VI. CITIZEN REPRISE (People from the gallery to be heard; only pertaining to matters on the agenda - five (5) minute time limit for each person)

A. -

VII. ADJOURNMENT

A. -

Motions

Motion Type	Motion Text	Made By	Seconded By	Motion Result
Approve	Motion to adjourn at 5:02 p.m.	Comm Nebel	Alderman Merkes	Passed

Sign Design Guidelines

A. Introduction and Intent

The intent of the sign design guidelines is to provide guidance in the way signs are designed, constructed, and placed in order to further implement the purposes of Title 13, Article F (Sign Regulations). However, unlike the sign “regulations,” the “guidelines” are intended to provide good examples of techniques that should be used in order to meet the City's expectations for quality business signage. There are no set “rules” to follow, but each sign applicant should carefully consider each guideline that applies and demonstrate a recognition of the guideline’s intent.

B. Applicability

- (1) The sign design guidelines in this section will be applied during the City’s design review process. Signs will be reviewed for their “consistency” with the guidelines.
- (2) The sign design guidelines are designed to help ensure quality signs that communicate their message in a clear fashion; however, the “guidelines” are not as strict as sign “standards.” The review authority may interpret the design guidelines with some flexibility in their application to specific signs/projects, as not all design criteria may be workable or appropriate for each sign or project. In some circumstances, one guideline may be relaxed to facilitate compliance with another guideline determined by the review authority to be more important in the particular case. The overall objective is to ensure that the intent and spirit of the design guidelines are followed.

- (3) The sign design guidelines in this section are presented in two parts; the first are more general guidelines that apply citywide, the second are more specific and apply only in the historic districts. Applicants proposing signs in the historic districts will need to follow both sets of guidelines while those outside of the historic districts should follow only the citywide sign design guidelines.

- (4) In addition to providing guidelines for the design of signs, this section also contains guidelines for the use of awnings in the historic districts. Projects with awnings will be reviewed using these guidelines.

C. Citywide Sign Design Guidelines

1. Compatibility with surroundings.

a. Quality signs encouraged.

Throughout Menasha's commercial areas, signs play a major role in creating either a positive or negative visual image for the City. Signs should make a positive contribution to the general appearance of the street and commercial area in which they are located. A well-designed sign can be a major asset to a building and the business inside the building. The City encourages high quality, imaginative, and innovative sign design.



Encouraged



Encouraged



Discouraged

b. Proportional size and scale. The scale of signs should be appropriate for the building on which they are placed and the area in which they are located. The size and shape of a sign should be proportional with the scale of the structure. Small storefronts should have smaller signs than larger storefronts.

c. Integrate signs with the building. Signs should be designed so that they are integrated with the design of the building. A well-designed building facade or storefront is architectural design, and a coordinated color scheme. Signs in multiple tenant buildings should be designed to complement or enhance the other signs in the building. Coordinated sign programs are required for multiple tenant sites in compliance with Sec. _____.

d. Reduce sign impact. Because residential and commercial uses generally exist in close proximity, signs should be designed and located so that they have little or no impact on adjacent residential neighborhoods. The illumination of signs may be restricted adjacent to residential uses.

e. Sign placement. Wall signs should be placed to establish facade rhythm, scale, and proportion. On buildings that have a monolithic or plain facade, signs can be placed to establish or continue appropriate design rhythm, scale, and proportion.



Discouraged



Encouraged

- f. **Pedestrian-oriented signs are encouraged.** It is desirable and encouraged to include a pedestrian-oriented sign as one of the permitted signs for a business. Pedestrian-oriented signs are signs that are designed for and directed toward pedestrians so that they can easily and comfortably read the sign as they stand adjacent to the business.

2. Color.

a. **Select colors carefully.** Color is one of the most important aspects of visual communication – it can be used to catch the eye or to communicate ideas or feelings. Colors should be selected to contribute to legibility and design integrity. Even the most carefully thought out sign may be unattractive and a poor communicator because of poor color selection. Too many colors used thoughtlessly can confuse the reader and negate the message of a sign.

b. **Use contrasting Colors.** Contrast is an important influence on the legibility of signs. A substantial contrast should be provided between the color and material of the background and the letters or symbols to make the sign easier to read in both day and night. Light letters on a dark background or dark letters on a light background are most legible. Light letters on a dark background work best for both day and night time use.



c. Avoid using too many colors. Colors or color combinations that interfere with legibility of the sign copy or that interfere with viewer identification of other signs should be avoided. Small accents of several colors may make a sign unique and attractive, but the competition of large areas of many different colors often decreases readability.

d. Use complementary colors. Sign colors should complement the colors used on the adjacent buildings and the project as a whole.

3. Materials.

a. Compatibility of materials. Sign materials should be compatible with the design of the facade on which they are placed. Consider the architectural design of the building's facade and select materials that complement the design. The selected materials should also contribute to the legibility of the sign. For example, glossy finishes are often difficult to read because of glare and reflections.

b. Appropriate materials. Sign materials should be extremely durable. Paper and cloth signs are not suitable for exterior use (except on awnings) because they deteriorate quickly. If wood is used, it should be properly sealed to keep moisture from soaking into the wood and causing the sign's lettering to deteriorate.



Encouraged

4. Sign legibility.

- a. **Use a brief message.** A brief message should be used whenever possible. The fewer the words, the more effective the sign. A sign with a brief, succinct message is easier to read and looks more attractive because it is less cluttered. Evaluate each word. If the word does not contribute directly to the basic message of the sign, it probably detracts from it and should be deleted.
- b. **Space letters and words carefully.** Letters and words should not be spaced too closely. Crowding of letters, words, or lines will make any sign more difficult to read. Conversely, overspacing of these elements causes the viewer to read each item individually, again obscuring the message. As a general rule, letters should not occupy more than 75 percent of sign panel area.
- c. **Use symbols and logos.** Symbols and logos can be used in place of words whenever appropriate. Pictographic images will usually register more quickly in the viewer's mind than a written message. And, they can be an expression of the owner's creativity.
- d. **Limit the number of letter styles.** The number of lettering styles that are used on a sign should be limited in order to increase legibility. As a general rule, limit the number of different letter types to no more than two for small signs and three for larger signs. Intricate typefaces and symbols that are difficult to read reduce the sign's ability to communicate. In other words, keep it simple.



Encouraged



Encouraged



Encouraged

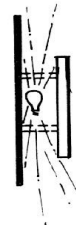


Encouraged

5. Sign illumination.

- a. **Use illumination only if necessary.** Like color, illumination can provide more effective visual communication, or it can confuse the sign's message. Consider if the sign needs to be lighted at all. Lights in the window display may be sufficient to identify the business. This is particularly true if good window displays and graphics are used.
- b. **Use a projected light source.** If the sign can be illuminated by a projected light (e.g., spotlight), this is usually the best arrangement because the sign will appear to be better integrated with the building's architecture. Light fixtures supported in front of the sign cast light on the sign and generally a portion of the building's face as well. Projected lighting emphasizes the continuity of the structure's surface and signs become an integral part of the facade. This is not the case with internal illumination.
- c. **Use small light fixtures.** The use of small, unobtrusive fixtures for external (projection) lighting is encouraged. Avoid the use of oversized fixtures that are out of scale with the sign and structure.
- d. **Internal illumination.** Individually illuminated letters, either internally illuminated or backlighted solid letters (reverse channel) are a preferred alternative to internally illuminated plastic cabinet (can) signs. Signs comprised of individual letters mounted directly on a structure can often use a distinctive element of the structure's facade as a backdrop, thereby providing a better integration of the sign with the structure.

Encouraged



*Backlit letter signs
are encouraged.*

Encouraged

d. Cabinet signs. The use of internally illuminated cabinet signs is strongly discouraged, except as projecting signs. When such signs are proposed, the background field should be opaque so that only the lettering appears illuminated (e.g., routed or push-through lettering/graphics). When the background is not opaque, the entire sign face becomes bright and the sign becomes visually separated from the building. As a result, this type of sign can disrupt the continuity of the facade.



Discouraged

e. Shield the light source. Whenever projection lighting is used (fluorescent or incandescent), care should be taken to properly shield the light source to prevent glare from spilling over into residential areas and any public right-of-way. Signs should be lighted only to the minimum level required for nighttime readability.



Encouraged

f. Electrical raceways and conduits.

- (1) Electrical transformer boxes and raceways are required to be concealed from public view. If a raceway cannot be mounted internally behind the finished exterior wall, the exposed metal surfaces of the raceway should be finished to match the background wall, or integrated into the overall design of the sign.
- (2) If raceways are necessary, they should be as thin and narrow as possible and should never extend in width or height beyond the area of the sign's lettering or graphics.
- (3) All exposed conduit and junction boxes should also be concealed from public view.



Encouraged



Encouraged

6. Monument Signs

- a. Monument are allowed to display up to 6 individual tenant signs or 5 tenant signs and the name of the center.
- b. Individual tenant sign panels should be uniform in size recognizing that the major tenant, or the name of the center may have a slightly larger sign panel.
- c. The sign structure should be architecturally designed and incorporate design details, materials, and colors of the associated buildings.
- d. Sign panels should be limited in size to the width of the architectural support elements of the sign.
- e. Freestanding signs may be internally illuminated; however, the sign copy is the only portion that is allowed to be illuminated. The sign background or field shall be opaque. Signs with individual letters, or stenciled panels with push-through graphics are encouraged.



Not Allowed



Encouraged



Encouraged



Encouraged



Encouraged



Encouraged

D. Design Guidelines for the Historic Districts

1. **Applicability.** The design guidelines in this subsection apply to all signs and awnings in Menasha's historic districts. In addition, the general design guidelines in the preceding subsection (Citywide Sign Design Guidelines) also apply.

2. **General design principles.** Many of the structures in the historic districts, have historic significance and are rich in architectural details which help create the unique character of this area. It is important to recognize these factors in the use of signs, their design, size, location, orientation, and illumination.

a. **Sign orientation.** Signs in the historic districts should also consider the pedestrian. This may include wall signs, projecting signs, (especially small signs at eye level), and window signs. Consider the store's customers and the orientation of the business. In some cases, it may be more important to reach customers on the sidewalk than those driving by in a car.

Pedestrian-oriented signs do not need to be large. These signs are usually read from a distance of 15 to 20 feet. Projecting signs, banners, awnings, and wall and window graphics are effective means of communicating with passers by. These types of signs will be more effective visually when designed to complement each other and work together to form an overall image for the business.



Encouraged

b. Unique design and quality. The individual identification of a business is not achieved through use of an overscaled mass of signage, but rather through a simple, direct, well-designed sign that is unique to the business. As a unique expression of the business, the design possibilities for signs are limitless. The important thing to remember is that the quality of a business's signs is a direct reflection on the business. A design professional will be able to illustrate how to create a unique sign and a total business image. The design of storefront signage can be graphically coordinated with business cards, menus, shopping bags, correspondence, matchbooks, and newspaper ads.

c. Respect for architectural elements and details. Many of Menasha's downtown buildings are rich with architectural elements and details. Therefore, extreme care should be taken not to cover or otherwise interfere with design elements that contribute to the building's character. Signs should not cover architectural elements such as transom windows, vertical piers, or spandrel panels. As major elements of the storefront, signs should fit into the building façade just as if they were one of the architectural elements.

Look at the building or storefront to find any architectural elements that suggest a location, size, or shape for the sign. These could include the lintel band above transom windows, an entranceway that needs signage to provide direction, or the display windows.



Encouraged



Encouraged



Encouraged



Discouraged

When moving an existing sign from one building to another, it is important to remember that just because the sign was well integrated with the building's facade at its previous location, it may not fit as well at the new location. It may prove to be better in the long run to have a new sign designed specifically for the new location to ensure that its size, shape, color, and location are appropriate and complement the building's façade.

d. Compatibility with surroundings.

The determination of size, color, and location of signs should take into consideration adjacent storefronts and signage located on flanking buildings, particularly if the neighboring buildings are similar in style, are of comparable height, and of compatible type and scale.

Visual continuity for a building with multiple storefronts and an entire block face can be achieved through sensitive design and alignment of the various signs. A stronger visual impression is made with simple, coordinated signs than with a jumbled array of various sign sizes, types, and locations. This does not suggest that signs have to be all the same size, style, type, and color to work well together. Just as there are many diverse yet compatible architectural styles and building types in the Central Business District, the more creative and unique the signage, the more interesting the storefront and street scene will be.



Encouraged



Encouraged



Encouraged

3. Sign Guidelines.

a. Location and mounting.

- (1) Signs should be mounted in locations that respect the design of a building, including the arrangement of bays and openings. Signs should not obscure windows, (including transom windows and second story windows), window trim/molding, grille work, piers, pilasters, and other ornamental features. If a sign cannot be located above a transom window, consider locating it behind the window so the window's details are still visible from the street.
- (2) Wall-mounted signs on fascias above storefront windows should be sized to fit within existing friezes, lintels, spandrels, and other such features and not extend above, below, or beyond them. Typically, wall-mounted signs should be centered on horizontal surfaces (e.g., over a storefront opening).
- (3) To minimize irreversible damage to masonry, all mountings and supports drilled into masonry should be into mortar joints and **not** into the face of the masonry.



Discouraged



Discouraged



Encouraged

b. Illumination.

- (1) Internally illuminated cabinet (box construction) signs as wall signs are not allowed in the historic districts. External lighting fixtures that project are the allowed method of lighting signs in the historic districts. Light fixtures supported on the front of the building cast light on the sign and usually a portion of the face of the building as well. External lighting emphasizes the continuity of the building's surface and signs appear to be more of an integral part of the building's façade.
- (2) Light fixtures used for externally illuminated signs should be simple and unobtrusive in appearance and size. Fixtures should not obscure the graphics of the sign.



Encouraged



Discouraged



Encouraged



Encouraged

4. Awning guidelines.

- a. Awnings should be mounted in locations that respect the design of the building, including the arrangement of bays and openings. Awnings should not obscure transom windows, grille work, piers, pilasters, and other ornamental features. In openings with transoms, the awnings should be mounted below the transom on the horizontal framing element separating the storefront window from the transom.
- b. Awnings should be designed to project over individual window and door openings (i.e., mounted in the reveals of openings). Awnings that are a continuous feature, extending over several windows, doors, masonry piers, or arches, are **strongly** discouraged. Awnings should be mounted on the wood or metal framing within a door or window opening (and not on the wall surrounding the opening).
- c. Shed awnings, with no end panels, are the preferred awning style. Shed awnings are visually lighter and simpler, and they are more traditional in appearance than convex (bullnose) or box awnings. Awnings with no end panels are more transparent and allow better views into storefronts. Convex-shaped (domed) awnings may be appropriate for locations with round-arched window/door openings.
- d. Awnings should have simple horizontal valances. Scalloped or decorative valences are discouraged.



Encouraged



Not allowed



Encouraged

- e. Awnings with a single, solid color are preferred. Awning colors should complement the colors of the building. Colors that call more attention to the awning than the building are inappropriate.



Encouraged

- f. Awnings with striped colors may be appropriate for some buildings without ornamental facades. Striped awnings with highly contrasting, bright colors are discouraged, including those used for corporate/franchise identity.



Not Allowed

Scenic Beauty Benefits Business Basic Design Guidelines for Business and Historic Districts



Visitors and residents alike enjoy shopping at businesses with attractive signage and pleasant landscaping. Design guidelines can inspire and give direction to business owners and homeowners who want to maintain the aesthetic quality of downtowns. The payoff can be substantial: business owners can benefit from increased competitiveness, while the larger community can enjoy a more attractive area in which to live, walk, and shop.

Historic Districts

Historic districts are designations conferred by local governments that allow design review for the protection of significant historic resources. Whether in a commercial center, residential neighborhood, or a broader landscape, historic districts recognize the need for a consistent architectural aesthetic to maintain the character of the designated area. A local ordinance governing an historic district or landmark may place certain requirements on property owners to obtain approval from a review board for exterior alterations, new construction, or demolition. The criteria for design review are often based on the federal Secretary of the Interior's Standards for Rehabilitation. *(Note: National Register Historic District designations do not contain any*

regulatory power; only local government historic districts can require design review.)

Action Steps for Encouraging Good Design in Business and Historic Districts

Take a look at your community gateway. How do visitors see the entrance to your town or borough? Identify how local merchants might benefit from design guidelines, and what elements you think would be helpful. Convene a meeting of area merchants, business association, or members of the area Chamber of Commerce to discuss interests and concerns about design guidelines. If you have a comprehensive plan, meet with local planners to examine how to coordinate design guidelines with plan provisions. Some steps to encourage attractive commercial design:

Education

- Hold a presentation for local merchants on design guidelines. Identify how merchants might benefit from design guidelines, and what elements you think would be helpful. Convene a meeting of local business associations or members of the area Chamber of Commerce to

- discuss interests and concerns about community appearance.
- Develop a manual to encourage facade restoration and preservation for merchants in your community.
- Discuss prospective local historic district designation with residents or business owners in historically significant areas.

Voluntary Measures

- Encourage merchants on a block or in a business improvement district to create a more attractive shopping experience for customers, which may include voluntary compliance with on-premise sign guidelines, street plantings, or new sidewalk trees. Often, when one storefront improves its appearance, others will take notice and follow the example.
- Help coordinate a group of merchants on a block or in a business improvement district to work together to create a more attractive shopping experience for customers.
- Sell sponsor bricks to support downtown streetscape improvements and install them in a public space such as a sidewalk or wall. Communities can apply this approach to benches, lampposts, or other street furniture, as well.
- Work with local garden clubs or other community organizations and local merchants to beautify commercial corridors with plantings and greenery.

Incentives

- Create a matching grant program to help businesses with facade improvements or new signage which can greatly improve the appearance of commercial areas, especially when several businesses take part in the effort. Many communities find that a fresh look in the downtown attracts new businesses as well.

Regulatory Measures

- Meet with local planners to coordinate design guidelines with the local comprehensive plan. Design guidelines can encourage clear, attractive signage, provide guidance for site layout to maintain the attractiveness of roadside and commercial areas, and offer suggestions for landscaping to create a pleasant storefront or gateway to a shopping center or district, or to screen parking lots.
- Establish an historic district to recognize and protect an historically significant area.
- Adopt a municipal design review ordinance that governs community appearance.

Examples of Good Design Guidelines

Design Guideline #1: Clear, Attractive Signage

Realizing the economic advantage of presenting a more attractive appearance to the public, merchants sometimes implement a voluntary, coordinated sign system. Many municipalities implement an on-premise sign ordinance to regulate signs,

encourage economic development, beautify streets and improve community appearance.

Put Signs in Context

Signs are often merchants' first contact with potential customers. Making a good impression is an important step to attracting shoppers. High quality business signs that are limited in number, appropriately sized, and suited to the context of the overall architectural theme of the building, center, or business park enhance the appearance of a street, district, or neighborhood.

Design Guideline #3: Landscaping

Together, signage and landscaping can create a pleasant storefront or gateway to a shopping center or district. Landscaping can screen parking lots and shade people and cars. Plantings along the highway enhance visual quality of the roadway. Surveys have found that landscaping also increases the property value of commercial real estate.

DESIGN GUIDELINES FOR HISTORIC DISTRICTS

by: Nore V. Winter

PART 1: GUIDELINES FOR SITE DESIGN

SET-BACKS

1. MAINTAIN THE PATTERN AND ALIGNMENT OF BUILDINGS ESTABLISHED BY THE TRADITIONAL SET-BACKS FROM THE STREET.

ENTRANCE ORIENTATION

2. MAINTAIN THE TRADITIONAL DESIGN VOCABULARY USED FOR DEFINING BUILDING ENTRANCES.

PLANT BEDS AND PLANTINGS

3. LOCATE PLANTINGS IN TRADITIONAL AREAS OF THE SITE.

* Along fences, walks, foundations, and at porch edges are good locations.

FENCES

4. MAINTAIN TRADITIONAL FENCE LINES WHERE THEY EXISTED.

* Preserve historic fences in their original location.

PAVING

5. WHERE HISTORIC PAVING MATERIALS EXIST IN THE AREA, CONSIDER USING SIMILAR MATERIALS FOR NEW PAVING.

* Preserve historic paving materials in their original location.

PARKING LOTS

6. PLAN PARKING LOTS TO BE SUB-DIVIDED INTO SMALL COMPONENTS SO THAT THE VISUAL IMPACT OF LARGE PAVED AREAS IS REDUCED.

* Provide planting buffers at the edges of the parking lots.

* Also include islands of planting in the interior of lots.

* Side or rear locations are preferred for parking lots.

SIGNS

Signs should be subordinate to the architecture and overall character throughout the district. The types and sizes of signs allowed are defined in the zoning ordinance. These guidelines also apply:

7. NO MOVEABLE OR PORTABLE SIGNS ARE ALLOWED IN ANY LOCATION IN THE DISTRICT.

8. POSITION FLUSH-MOUNTED SIGNS SO THEY WILL FIT WITHIN ARCHITECTURAL FEATURES.

* Locate flush signs so they do not extend beyond the outer edges of the building front.

* Avoid obscuring ornament and detail.

9. LOCATE PROJECTING SIGNS ALONG THE FIRST FLOOR LEVEL OF THE FACADE.

* Positions near the building entrance are encouraged.

10. WHERE SEVERAL BUSINESSES SHARE A BUILDING, COORDINATE THE SIGNS.

* Align several smaller signs, or group them onto a single panel.

- * Use similar forms or backgrounds for the signs, to visually tie them together.

11. LOCATE POLE MOUNTED SIGNS IN LANDSCAPED AREAS.

12. SIGN MATERIALS SHOULD BE COMPATIBLE WITH THE BUILDING MATERIALS.

PART 2:

GUIDELINES FOR THE REHABILITATION OF CONTRIBUTING STRUCTURES IN HISTORIC DISTRICTS

These guidelines, #13-26, apply to the rehabilitation of all contributing structures in the "Historic Districts" in addition to the site guidelines, #1-12.

ESTABLISHING A GENERAL APPROACH:

The primary objectives of a rehabilitation plan should be:

- * The preservation of all important or "character-defining" architectural materials and features of the building.

AND

- * Provision for a safe and efficient contemporary use.

DETERMINING THE CONTENTS OF A REHABILITATION PLAN:

A plan should contain strategies for these three types of work:

- * Protection and maintenance of historic features that survive in generally good condition.
- * Repair of historic materials and features that are deteriorated.
- * Replacement of historic materials and features with new materials where deterioration is so extensive that repair is not possible.

A plan MAY also include strategies for:

- * Alterations to the exterior of the historic building.
- * Additions of new rooms or spaces to the exterior of the historic building.

General Preservation Policy:

Preservation of character-defining elements of historic buildings is a top priority, and alterations and repairs should accurately represent the historic qualities of the buildings. Original documentation therefore should be used for restoration work whenever possible. Where original documentation is not available, interpretations of similar elements that occurred in the area may be considered.

DESIGN CHARACTER

13. RESPECT THE ORIGINAL DESIGN CHARACTER OF THE BUILDING.

- * Analyze the building to determine which elements are essential to its character.
- * Don't try to make it appear older (or younger) in style than it really is. The genuine heritage of the District should be expressed.

CHANGE IN USE

14. NEW USES THAT REQUIRE THE LEAST CHANGE TO EXISTING STRUCTURES ARE ENCOURAGED.

- * Every reasonable effort should be made to provide a **compatible use** for the building that will require minimal alteration to the building and its site.

REPAIRING ORIGINAL FEATURES

15. AVOID REMOVING OR ALTERING ANY HISTORIC MATERIAL OR SIGNIFICANT ARCHITECTURAL FEATURES.

- * Original materials and details that contribute to the historic significance of the structure are qualities that should be preserved whenever feasible. Rehabilitation work should not destroy the distinguishing character of the property or its environment.
- * Examples of historically significant architectural features are porches, window trim, and chimneys. Other significant elements may be the overall building form, its roof shape or material finish.

16. PROTECT AND MAINTAIN EXISTING SIGNIFICANT STYLISTIC ELEMENTS.

- * Protection includes the maintenance of historic material through treatments such as rust removal, caulking, and re-painting.

17. USE APPROVED PROCEDURES FOR CLEANING, REFINISHING, AND REPAIRING HISTORIC MATERIALS.

18. MINIMIZE INTERVENTION WITH HISTORIC ELEMENTS.

- * Deteriorated architectural features should be repaired rather than replaced, wherever possible.
- * Patch, piece-in, splice, consolidate, or otherwise upgrade the existing material, using recognized preservation methods, whenever possible.

19. THE REPLACEMENT OF MISSING PORTIONS OF AN ELEMENT MAY BE INCLUDED IN REPAIR ACTIVITIES.

- * Match the original material when feasible. A substitute material is acceptable if the form and design of the substitute conveys the visual appearance of the original.

20. WHEN DISASSEMBLY OF AN HISTORIC ELEMENT IS NECESSARY FOR ITS REHABILITATION, USE METHODS THAT MINIMIZE DAMAGE TO THE ORIGINAL MATERIALS.

- * Always devise methods of replacing the disassembled materials in their original configuration.

REPLACING ORIGINAL FEATURES

21. REPLACEMENT OF MISSING ARCHITECTURAL ELEMENTS SHOULD BE BASED ON ACCURATE DUPLICATIONS OF ORIGINAL FEATURES.

- * In the event replacement is necessary, the new material should match that being replaced in design, color, texture, and other visual qualities.
- * The design should be substantiated by physical and/or pictorial evidence.

22. USE MATERIALS SIMILAR TO THOSE EMPLOYED HISTORICALLY WHERE FEASIBLE.

- * If alternate materials must be used, they should match the original in appearance as closely as is possible.

23. WHERE RECONSTRUCTION OF AN ELEMENT IS IMPOSSIBLE BECAUSE OF A LACK OF HISTORICAL EVIDENCE, THEN A NEW DESIGN THAT RELATES TO THE BUILDING IN GENERAL SIZE, SCALE AND MATERIAL MAY BE CONSIDERED.

- * Use design elements that reflect the building's style.

EXISTING ALTERATIONS

24. PRESERVE OLDER ALTERATIONS THAT HAVE ACHIEVED HISTORIC SIGNIFICANCE IN THEMSELVES.

- * Many changes to buildings that have occurred in the course of time are themselves evidence of the history of the building and its neighborhood. These changes may have developed significance in their own right, and this significance should be recognized and respected.
- * An example of such an alteration may be a porch or a kitchen wing that was added to the original building early in its history.

25. MORE RECENT ALTERATIONS THAT ARE NOT HISTORICALLY SIGNIFICANT MAY BE REMOVED.

SERVICE AREAS AND EQUIPMENT

26. SCREEN SERVICE EQUIPMENT AND TRASH CONTAINERS FROM PUBLIC VIEW.

- * The visual impact of mechanical and electrical equipment should be minimized.

NOTE:

- * If the rehabilitation project involves a commercail type of building, also see guidelines #27-31.
- * If the rehabilitation project involves a residential type building, also see guidelines #32-38.

PART 3:

SPECIAL GUIDELINES FOR COMMERCIAL TYPE BUILDINGS

These guidelines apply to the rehabilitation of commercial type structures in the "Historic Districts" in addition to the general guidelines, #1-26.

DISPLAY WINDOWS

27. MAINTAIN THE LARGE DISPLAY WINDOWS THAT ARE CHARACTERISTIC OF COMMERCIAL BUILDINGS.

- * The traditional "storefront" image should be preserved at the street level.
- * When replacing glass or restoring windows, maintain the original size and shape of the storefront opening.

SECOND STORY WINDOWS

28. PRESERVE THE ORIGINAL SIZE AND SHAPE OF UPPER STORY WINDOWS.

BUILDING ENTRANCES

29. MAINTAIN ORIGINAL RECESSED ENTRIES WHERE THEY EXIST.

ROOFS

30. PRESERVE ORIGINAL ROOF FORMS WHERE THEY CONTRIBUTE TO THE HISTORIC CHARACTER OF THE BUILDING.

31. MAINTAIN ORIGINAL ROOF MATERIALS WHERE THEY ARE VISIBLE TO THE STREET

PART 4:

SPECIAL GUIDELINES FOR RESIDENTIAL TYPE STRUCTURES

These guidelines apply to the rehabilitation of residential type structures in the "Historic Districts" in addition to the general guidelines, #1-26.

MATERIALS

32. MAINTAIN THE ORIGINAL FINISH.

TRIM AND ORNAMENT

33. MAINTAIN HISTORIC TRIM AND ORNAMENT.

- * Preserve existing trim in place where it survives.

- * Where original trim is missing, replace missing elements with designs to match the original.
- * Use original proportions for trim designs.

ROOFS

34. PRESERVE ROOFS AT THEIR ORIGINAL PITCH.
35. PRESERVE THE CHARACTER OF ORIGINAL ROOFING MATERIALS.

WINDOWS

36. MAINTAIN HISTORIC WINDOW PROPORTIONS.
37. IF STORM WINDOWS ARE USED, THEY SHOULD NOT OBSCURE ORIGINAL WINDOW PROPORTIONS.

ENTRANCES

38. MAINTAIN THE HISTORIC CHARACTER OF THE BUILDING ENTRANCE.
- * Where porches exist, they should be preserved.
- * Where original doors contribute to the historic character, they should be preserved.

PART 5: GUIDELINES FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS

In general, new buildings should be harmonious in form, material, siting and scale with the established district character. In addition to the general site design guidelines #1-12, the following guidelines apply to all new construction in "Historic Districts."

BUILDING ORIENTATION

34. ALIGN THE FACADE OF THE NEW BUILDING WITH THE ESTABLISHED SET-BACKS FOR THE AREA.

BUILDING FORM AND SCALE

35. NEW BUILDINGS SHOULD APPEAR SIMILAR IN MASS AND SCALE WITH HISTORIC STRUCTURES IN THE AREA.
- * Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades by varying set-backs, roof forms, and materials.

36. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

37. USE ROOF FORMS THAT MATCH THOSE USED HISTORICALLY.

MATERIALS

38. USE BUILDING MATERIALS THAT ARE SIMILAR TO THOSE EMPLOYED HISTORICALLY FOR ALL MAJOR SURFACES.
- * Materials for roofs should be similar in appearance to those used historically.
- * New materials may be used if their appearances are similar to those of the historic building materials.
- * Use finishes similar to others in the district.

ENTRANCES

39. ORIENT THE MAIN ENTRANCE OF THE BUILDING IN A MANNER SIMILAR TO ESTABLISHED PATTERNS IN THE DISTRICT.
- * If porches are typical of the district, use similar elements to define entrances to new buildings.

WINDOWS

40. USE OF WINDOW SIZES AND PROPORTIONS SIMILAR TO HISTORIC DESIGNS IS ENCOURAGED.

NOTE: If the new construction includes an addition to an existing building, see also guidelines #41-46.

PART 6: ADDITIONS TO "CONTRIBUTING" STRUCTURES

These guidelines apply for additions to contributing structures in the "Historic Districts" in addition to guidelines, #1-12 and #34-40.

RELATIONSHIP TO MAIN BUILDING

41. ADDITIONS TO EXISTING BUILDINGS SHOULD BE COMPATIBLE WITH THE SIZE, SCALE, COLOR, MATERIAL, AND CHARACTER OF THE MAIN BUILDING AND ITS ENVIRONMENT.

* Additions include porches and bay windows, as well as entire wings or rooms.

ORIGINAL DESIGN CHARACTER

42. WHEREVER POSSIBLE, NEW ADDITIONS OR ALTERATIONS TO BUILDINGS SHOULD NOT OBSCURE OR CONFUSE THE ESSENTIAL FORM AND CHARACTER OF THE ORIGINAL BUILDING.

43. AVOID NEW ADDITIONS OR ALTERATIONS THAT WOULD HINDER THE ABILITY TO INTERPRET THE DESIGN CHARACTER OF THE HISTORIC PERIOD OF THE DISTRICT.

* Alterations that seek to imply an earlier period than that of the building are inappropriate.

* Alterations that seek to imply an inaccurate variation on the historic style are also inappropriate.

LOCATION

44. WHEN LOCATING ADDITIONS TO HISTORIC BUILDINGS, MAINTAIN THE PATTERN CREATED BY THE REPETITION OF BUILDING FRONTS IN THE AREA.

* Site additions back from the building front so they will not alter the historic rhythm of building fronts.

45. LOCATE ADDITIONS SO THEY WILL NOT OBSCURE OR DAMAGE SIGNIFICANT ORNAMENT OR DETAIL.

* Place additions to the side or rear.

* Avoid impacts to special moldings, decorative windows or dormers.

MATERIALS

46. USE MATERIALS THAT ARE COMPATIBLE WITH THE ORIGINAL BUILDING.